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INTEGRATION OF CLASSICAL STUDIES WITH PRESENT CULTURAL NEEDS

A Condensation of a Paper

BY WILLIAM CHARLES KORFMACHER
Saint Louis University

THE MAY, 1948, number of the journal *Education* was given over to the theme of "Education for Peace through World Understanding." Among the articles there is one by Mr. William Nosofsky (pp. 521-5) on "Humanizing International Education on the College Level"—surely a theme to interest the classicist, who has long held the view that his subject, whether in secondary or collegiate education, is of prime importance for the development of true international-mindedness. Yet the classical languages find no place in the author's study, and he announces in an early paragraph that the social sciences and modern foreign language studies have generally been relied upon to provide the soil for the growth of international understanding.

On the other hand, an editorial appearing a few months earlier in *The Journal of General Education* (Vol. II, No. 2, pp. 87-90), under the title of "The Ancient Literature and Modern Life," bemoans the threatened loss of the classical influence. The most distressing thing to the classicist in this editorial is the author's dismissal of the effectiveness of present classical teaching and his strong advocacy of the "classics in translation" for all except the very few who would continue to read Greek and Latin literature in the original languages.

Conveniently for the classicist, the General Report of the Classical Investigation (Princeton University Press, 1924) long ago suggested a description of certain, at least, of those cultural objectives to which we hold, in the words: "By cultural objectives are meant those concerned with increasing the pupil's fund of information, developing his capacity for appreciation, extending his intellectual horizon, and broadening his sympathies by direct contact, through the study of their language and literature, with the mind of a people remote in time and place." The objectives are particularized in such aims as "a broader understanding of social and political problems of today," "the development of right attitudes toward social situations," and "the development of an appreciation of the literary qualities in the Latin authors read and development of a capacity for such appreciation in the literature of other languages" (pp. 62, 67, 68).

All such considerations merely aid in the reaffirmation of our conviction that the classical languages, whether in high school or in college, do possess elements of cultural integration, eminently suitable for current cultural needs. Now of the many needs of today, culturally considered, there are four to which I should like to allude briefly. These are the need of *simplicity*, the need of *taste*, the need of *unselfish devotion*, and the need of *world sympathy*.

It has, of course, become the fashion for alarmists to decry from time to time the increasing complexity of modern American life, and the growing dependence of all or most of us upon a bewildering array of mechanical contrivances sometimes irreverently referred to as "gadgets." And true it is that we have become "mechanized" to a surprising degree. But who of us would care to be without the radio and its attendant satellites of entertainment and information? Who would give up electricity for candle light, furnace heat for the more romantic but less efficient fireplace, air conditioning for the feeble cooling of the manual fan? These and a host of other inventions are a definite and desirable part of our present highly organized way of living.

The danger, as I see it, in contemporary American culture is not that we have these complex comforts, but that we may come to value them out of all proportion to their admittedly tremendous worth—that we may come to esteem them and the comforts of living they imply almost as a be-all and end-all of life—that we may lose sight of fundamental values in the face of thousands of attendant and distracting devices.

Simplex munditiis, "simple in your neatness," "unspoiled in your charm," is surely one of Horace's (*Odes* i, 5, 5) most celebrated expressions. And simplicity — uninvolved, straightforward, direct—is surely a prime need in the cultural scene of today. Basically, men need no elaborate appurtenances for happy living, as Lucretius points out in a well-known and felicitous passage (ii, 30-33). But the Epicureans had no exclusive hold upon ideals of the simple life. At the apex of Athenian greatness, just as at the zenith of Roman power, there were men who were convinced even in those ancient days that times were too complex, and so the cry went up for a return to the "simple life." Spearheading this movement among the Greeks were the Cynics; among the Romans, the Stoics, though the theme was a conventional one in Latin literature. Thus Tibullus looks longingly back to the Golden Age (i, 3, 35-36).

The capacity, too, to find enjoyment in small things comes to us as a significant lesson from classical times —a lesson sorely needed today when entertainment is at once so confusedly diverse and so ardently sought after. As simple a thing as water in generous supply becomes matter for satisfaction (Theocritus xi, 47-48). Even the bibulous Alcaeus, in a fragment (90, Diehl) which is the inspiration of Horace's Thaliarchus poem (*Odes* i, 9), sings of the joys of a snug fireside. Lucretius (iii, 894-6) in a few masterly verses sketches the simple joys of the returning husband and father for whom, as later in Gray's *Elegy*, his children "climb his knees the envied kiss to share." But the tenderest picture of an infant's appeal and the joy his parents have in him is to be found, of course, in Catullus' lines about the little Torquatus (lxii, 212-6). Examples of this sort, both in Greek literature and in Latin, could be multiplied indefinitely.

A second cultural need in the complex and highly mechanized milieu of modern life, especially in this our America, is that of *taste*. As in many

CARMINA

BY MABEL F. ARBUTHNOT
Texas State College for Women

"Lesbia, you torture me."
"Chloe, kiss me!"
"Phyllis, by the gods above,
You will miss me."

Little lyric words along
Time's epic way
Sing across the ages to
Lovers today.

another young civilization, we are, so to say, adults physically but adolescents mentally. Not, of course, that we do not possess a remarkable keenness of mind in technical and scientific inventiveness; not that we cannot make and build and contrive engineering successes that are the awe and envy of the rest of the world; these achievements are ours. But far oftener than we would like, the skyscraper has been aesthetically unappealing, the marvellously dexterous moving picture camera has filmed stories at best cheaply sentimental, and phonographic instruments of bell-like clarity have been used by many for nothing more than the grinding reproduction of swing music and the cacophonous moan of popular blues singers.

The ancients, too, had their variations in taste; and there was a time when the great republic of Rome, strong in its military triumphs and confident in its economic might, was largely a nation without art and without the refinements of true culture. Nor does any classicist claim that either Greece or Rome, even in its best cultural days, was entirely without cultural blemish, or entirely assured in its selection of the best. Yet both nations did attain the heights, and it is from the examples of their highest aspirations and greatest triumphs that we may today, like the generations before us, look for continuing exemplars of artistic fineness and aesthetic balance.

One of the faults of our own artistic products is, I believe, a passion for abundance and a passion for speed. Big books impress us, even though their contents may bear out the dictum of Callimachus of old (fragment 359, Schneider) that "a big book is a big nuisance." And we are not patient enough to produce a little and produce it well, forgetful that Horace (*Sat.* i, 4, 9-13), admirer though he was of his predecessor Lucilius, laid as one of his most serious charges against him the allegation that Lucilius had been over-productive and over-rapid.

We need, too, in our own artistic strivings the great classical lessons of moderation and restraint and proportion. In her truly enduring architecture, Greece came to understand as no nation before her had understood that there can be beauty without vastness, charm without massiveness. One stands in awe before an Egyptian pyramid and sees again in imagination the toiling sweat of the thousands of workers who may well have been broken in its uprearing. One gazes in rapture at the remains of a Greek temple and refashions in fancy the precise skill of the individual stonecutters and masons whose trained hands contributed to its perfection of line and contour. One views with wonder the gigantic statuary of Assyria or Egypt; but in the best plastic work of Greece one is enthralled by delicacy of execution, faithfulness to the ideal of beauty, and the restraint and charm of face and expression.

In modern literature, particularly in the short story, we find oftentimes either rapid and endlessly repeated sentimentality, or else a sense of futility and meaninglessness in narratives that seem to be without hope or purpose, without plan or end or aim. How refreshing it is to return to the simple Aristotelian canon of completeness (*Poetics* 1450 b, 27-32): "A whole is that which has a beginning and a middle and an end," etc. This thought of the whole, of the entity as unified and entire, of parts proportionately subordinated to totality of effect, of design definite and envisioned—this thought is one which the most distinguished classical artists in all media had ever in mind, and it is one of the sublimest artistic heritages for our own modern cultural employment.

A third need of today is that of *unselfish and generous devotion*—devotion to God and country, to moral ideals, to family ties, to the living aspirations of democracy. Surely the splendid response of Americans, young and old, men and women, in the bitter days of two world conflicts shows without the slightest doubt that the citizens of this nation are capable of glad sacrifice for an ideal. But the experiences are often enough forgotten, or little reckoned of, by those who have not been involved in them; and the beckoning flares of pleasure and unconcern are all too frequently seen to outshine the calmer glow of duty's lamp.

Under such circumstances, there is much in classical literature and life which contributes to the tradition of unselfish devotion. Cicero himself, much maligned though he has been, was yet a man who gave himself wholeheartedly to his country, and who strove to uphold a cause in which he believed—that of the centrist party, the *concordia omnium ordinum*, however impossible such a coalition was later proved to be. Even Octavian, as the oft repeated story tells us, in his later years encountered one of his grandnephews with a book of Cicero's; and though the boy tried nervously to conceal the volume, Octavian took it and read in it a long time, and finally handed it back with the famous words: "A man of eloquence, my lad, of eloquence, and one who loved his country well" (Plutarch, *Cicero*, xlix, 886).

Devotion to a moral ideal is a frequent theme in the classical authors. Socrates died in support of one. Yet few such stories are so impressively related as that of Regulus by Horace —Regulus who had given his word to return to Carthage if he failed to persuade the Roman senate to ransom its prisoners, and who after advising against such a course steadfastly set off on the trip back to the enemy's land (*Odes* iii, 5, 41-8).

In today's cultural needs, finally, among the many that could be enumerated, I should like to list as a fourth the need of *world sympathy*, of an understanding and intelligent appreciation directed to all peoples, for the ultimate benefit of those peoples individually and of the world as one and unified. The "Freedom Pledge," widely circulated in America in the path of the Freedom Train, ends with the stirring words: "This heritage of Freedom I pledge myself to uphold for myself and for all mankind."

How is the high school student in the comfortable seclusion of the Missouri Ozarks or the vastness of the Great Plains to be roused to a real feeling of sympathy for distant people —not Americans, but strangers and foreigners? Admittedly there are many ways. But we in the classics should bear in mind that one of the great assets of a foreign language—and especially of such a foreign language as Latin, remote as it is in place and time—consists in its being able under skilled instruction to serve as a lever upon the rock of provincialism. Geographically, politically, economically, linguistically, and in a host of other ways, the Romans were different from us. And yet as human beings they were fundamentally the same; their language is a distant ancestress of our own; their political organization and thinking have contributed mightily to ours. Without their contributions, and the priceless bequests of the Greeks before them, modern life would be leaner, harder, less livable.

If, then, we are indebted to the Romans, possibly we in turn are under obligation to contribute to others. If the language of the Romans, surely different from ours, yet expressed in its own way thoughts startlingly like those we entertain, possibly variations in language are not to be equated with strangeness and oddity on the part of the people using them. Possibly ours should be an attitude of eager interestedness and intelligent curiosity for every new tongue that we hear and every new race that we encounter. The Romans, whom we find on ac-

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BUSINESS MANAGER: Henry C. Montgomery, Miami University, Oxford, Ohio

EDITOR: Lillian B. Lawler, Hunter College, 695 Park Avenue, New York 21, N. Y.

ASSOCIATE EDITORS: W. L. Carr, University of Kentucky, Lexington 29, Ky.; Konrad Gries, Queens College, Flushing, N. Y.

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quaintance to be much like ourselves, are both spatially and temporally remote; contemporary foreigners are separated only by geographic distances: may we not hope, then, to bridge the interval separating us from modern strangers, once we have successfully spanned the double bridge to the ancient race of Hesperia?

Sometimes we forget that the Romans knew "one world" as an actuality, for what lay outside the Roman domain was thought to be the concern of no civilized man. That this one world, particularly in the good days of the second century, under the enlightened rule of the Antonine emperors, functioned as a unit, with a degree of efficient and capable government never before seen over so large an extent of territory, is not sufficiently emphasized. The unification, of course, had been achieved by force of military might; the challenge to contemporary mankind is to achieve some similar governmental organism by peaceful means, and by the consent of the governed in all nations.

Simplicity, then, taste, unselfish devotion, and world sympathy are among the cultural needs of today with which classical studies may in striking accord be integrated. If the objection be made that the authors I have suggested, or the historical interpretations to which I have alluded, do not all fall within the scope of secondary or even lower level collegiate Latin courses, let me answer merely that all these matters need not be in themselves items of immediate study on the part of the pupils with whom we are concerned. It is the teacher of the classics who must appreciate them, and it is from the wealth of his knowledge and understanding that the great lessons will in due season be made the possession of his classes.

NOTES AND NOTICES

Eta Sigma Phi, national honorary classical fraternity, has designated the current year as "Growth and Expansion Year." Teachers of the classics in colleges and universities are invited to explore the possibility of a chapter for their own institution. Inquiries may be directed to Mr. Willam Donovan, National Vice-President and Chairman of the Committee on Reactivation and Expansion, Washington University, St. Louis, Mo.

A dramatic reading in costume of the *Mostellaria* of Plautus was presented by the Roman Comedy class of Hunter College on January 6, 1950. The reading was in English, in a student translation.

The Classical Association of New England will meet at Wheaton College on March 31 and April 1, 1950.

The Quarterly Journal of Studies on Alcohol, Vol. 10, No. 2, pp. 289-315, September, 1949, contains an article entitled "Ancient Experience with Intoxicating Drinks—Non-Attic States," by Arthur Patch McKinlay, Professor of Latin Emeritus of the University of California at Los Angeles.

Among the classical news letters received recently are the *Classicum Manitobense*, of the University of Manitoba, Winnipeg, Canada; the *Lanterna*, of the University of Pittsburgh; the *Classics News Letter*, of the University of Kentucky; and the *Forum*, of the University of Idaho. The latter, a new publication addressed to teachers of the modern languages as well as to classicists, is illustrated with amusing little pictures made on the typewriter. Miss Mabel W. Rentfro is the editor for the classics section.

LETTERS FROM OUR READERS

THE SUBJECTIVE MOOD

Professor Clyde Murley, of Northwestern University, writes:

"As a supplement to my paper, 'Bringing Latin to a Focus,' which appeared in The Classical Outlook for December, 1949, pages 32-33, I should like to say that the subjunctive mood might better be called 'subjective.' Neither term, as such, would mean a thing to the average high-school student. But the first is misleading even when explained. There is the hypotactic or subjunctive (subordinate) *construction*. But the so-called subjunctive appears also, of course, in independent clauses, the indicative in dependent clauses. There is no exclusively subjunctive or hypotactic *mood* in Latin or Greek.

"I believe a broad distinction could be drawn (which a high-school pupil could be made to grasp) between objective expressions (indicative) and subjective expressions (subjunctive). It would be the difference between what is stated as fact or actual occurrence, and what expresses a mental concept or logical relationship. A child can understand how a fact differs from an idea.

"I realize that occasional difficulty might arise, as when the subjunctive is used in a clause of 'actual result.' Even there, I suspect, the intent is closer to *hōste* with the infinitive in Greek (tendency of result) than to *hōste* with the indicative.

"Also there could be confusion from the different (non-psychological) meaning of 'subjective genitive.' Perhaps that might better be brought in line with the ablative construction and called the 'genitive of the agent.'

"The names are not as important as the point of view. Purposes and other volitions, wishes, anticipations, far-fetched conditions are of the *mind;* and their fulfillment is uncertain, tentative, or even impossible. The indicative at least *represents* things as actual or certain, and deals with the objective. Even if the indicative verb is 'think,' the writer or speaker *affects* to know what someone thought or will think.

"For consistency and balance, one might also substitute 'objective' for 'indicative.' For the 'subjunctive' indicates or declares. 'I went to town

to buy a hat' *indicates* the purpose as much as the action. There would be some advantage in a name which is true to the linguistic facts, and which, if simply explained and clearly illustrated, could be made intelligible to pupils."

"TE AMAMUS!"

A teacher at the Conroe (Texas) High School writes:

"Our Latin Club was entertained at a 'Television Party' given by a parent. The climax of the party was a surprise for Miss Ilanon Moon, faculty advisor of the club. The Latin students interrupted the television show to present her with a gold bracelet and an enormous cake. The cake was white and was elaborately decorated with flowers, around the inscription, 'Te Amamus'."

ROMAN WEDDINGS

Miss Estella Kyne, of the Wenatchee (Wash.) High School, National Chairman of the Committee on the Junior Classical League, writes:

"A performance of a Roman wedding has long been our featured program on St. Valentine's Day. A picture of our 1949 wedding was published in the *N.E.A. Journal*, one of our 1948 wedding in *Student Life*, and one of our 1947 wedding in *Scholastic Roto*. All of these journals are national in scope and circulation."

Miss Kyne adds that the Music Department of the University of Washington in Seattle produced Purcell's *Dido and Aeneas*, in its entirety, last school year.

Mrs. Pauline E. Burton, of the Libbey High School, Toledo, Ohio, Chairman of the National Committee on Public Relations of the American Classical League, writes:

"A feature of the dinner of our Classical Honor Society was a Roman wedding with all the trimmings. The bride and groom were two cute little sophomores. The priest of Jupiter was a very serious sophomore boy. A priestess also officiated in the ceremonies at the Lararium. We also had flower girls who were 'slaves,' boy 'slaves,' trumpeters, torch-bearers, and witnesses. The witnesses were Roman men in togas, and Roman matrons in stolas. A 'slave' (a colored boy, bare to the waist) struck cymbals at the beginning of the procession. Behind the altar were large pictures of Jupiter and sacrificial animals. The guests drank 'mulsum' and ate a thin cake as a toast to the newly-wedded couple. 'Wedding gifts' were presented at the end of the ceremony. An electrician controlled the spotlights, as the whole ceremony took place in a darkened room. There were 35 participants in the ceremony, all in Roman costume, the slaves in dark colors, the flower girls in pastel tunics, the bride and groom appropriately garbed, with the bride having an orange-colored veil.

"I encourage all Latin students who come to our parties to wear Roman costume, and only a few come otherwise—but at the next party they have costumes! This is a result of the festive atmosphere of our parties. Our parties are open to all Latin students who wish to attend; however, they are sponsored by the Classical Honor Society and the Junior Classical League of our school. I think this is a democratic procedure; and our policy has proved successful in bringing out some shy and socially reluctant pupils who need and yearn for a welcome in a student activity."

DEVICES FOR DRILL

Miss Jean E. Smith, of the Hockaday School, Dallas, Texas, writes:

"One of our beginning Latin classes is having a 'declension drive.' One of the girls has been elected chairman of the 'drive.' As the girls enter the classroom, two of their number are directed to the board immediately. The chairman assigns each a word to be declined. After they have finished, the declensions are discussed and the scores are tabulated. One girl has a perfect record so far.

"Another beginning class is challenging this one to a 'chariot race,' a competition in quiz grades. A pupil drew an aerial view of the Circus Maximus which was placed on the bulletin board. Instead of indicating the number of laps by the ancient dolphins and eggs, the young artist drew seven charioteers in their chariots, below the other sketch. As each 'lap' is completed, the 'color' of the charioteer is added; if the one class has won, the color is blue, if the other, red. At present the score is a tie."

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DID YOU READ?—

Of course you read in the October issue of THE CLASSICAL OUTLOOK the colorful account of the many interesting phases of the American Classical League's Latin Institute, held at Miami University last June. "Oxford days" will soon be echoed in "Haverford days." The dates?—June 15, 16, 17. *Adsitis omnes.* Be sure to see the next issue for important information in connection with the Haverford meeting.

—Mars M. Westington,
Chairman, Committee
on the Latin Institute

THE "OLDEST" LATIN WEEK

By LAURA G. POUND
College of Saint Rose, Albany, New York

THE ELEVENTH annual Latin Week of the Pittsburgh district, believed to be the "oldest" Latin Week celebration in the country, will be held this year from February 13 through February 24, at the Buhl Planetarium. Exhibits will consist of notebooks, posters, models of plastics, wood, soap, fabric, etc., dolls in costume, and novelties (favors, paper sculpture, etc.). A puppet show will be given, as in former years. A contest will be held to select "Miss Athena of 1950." Each school competing will send up its "Miss Athena." The contest will take the form of a Scholastic Achievement test, and the winner will be chosen on the basis of "Latin scholarship and charm." The victorious "Miss Athena" will appear on the stage of the Planetarium during a special lecture prepared for Latin Week by the Director of the Planetarium. The subject of the Sky Show will be "Legends of the Skies." Special Latin Week radio programs will be produced on local radio stations, and will originate with the schools.

In 1949 the student group attendance at the Latin Week celebration in the Planetarium was 5078. This number includes pupils from both public and parochial schools. There were 174 students present from "outside Pennsylvania"—i.e., from Ohio and West Virginia.

We believe that our Latin Week project is very much worth while, and we hope to continue it for many years to come.

AN OPEN LETTER TO AN AMERICAN BOY

By Sister Emily Joseph, C.S.J.
Duquesne, Pennsylvania

DEAR BILL:

So you have safely embarked upon your third year of Latin! Your comments upon the lawless and profligate adventurers who formed the nucleus of Catiline's gang were most interesting. They indicate the thorough background that your teacher is providing for your introduction to the great Cicero. With your sense of the dramatic you will be sure to appreciate the scene in the Senate when the consul arises and, without prologue or apology, hurls at Catiline his impassioned phrases. I beg of you, Bill, read those opening sentences aloud with all the dramatic eloquence you possess. There is one point in particular to which I wish to draw your attention—and the very idea of it will probably take your breath away. Did you notice the series of verbs which end in *s*, with several other syllables with like sounds, tucked in between? Well, read those clauses, and emphasize, linger upon, those *s*-sounds: "quid . . . eger*is*, ubi fuer*is*, qu*os* convocaver*is*, quid consili ceper*is*, quem nostrum ignorare arbitrar*is*?" Do you get the effect? Aren't you suspicious that the actor-orator was *hissing* at Catiline? Of course, that effect is lost entirely in the translation, so that should be sufficient argument to convince you that it is always a wise investment of time to read the passage in Latin, in order to catch all the undertones of what the author said and how he said it.

Reading the Latin yields some remarkable results. First of all, it develops in you a Roman attitude of mind. This, of course, is all-important if one is to evaluate the Romans' achievements in the spheres of government, law, literature, and architecture. Secondly, it gives you an insight into their character. There are innumerable passages from the classical authors that would well illustrate this point. Let me select one from Livy.

The scene is Rome, 216 B. C. A rumor has spread through the city that the army of the consul Flaminius has just been wiped out at Lake Trasimenus by the Carthaginian forces under Hannibal. All day long groups of excited men have thronged the Forum, speculating about the truth of the story. Some are skeptical, others are gravely inclined to believe that the rashness of the plebeian consul would lead him into disaster. As the day wears on, the excitement becomes more intense, and the people grow more and more impatient to learn the facts. Finally they surge toward the Curia; and as they stand there a hush falls upon the mob. A tall, dignified figure appears on the steps. It is Marcus Pomponius, the praetor. In deep, resonant tones he pronounces the message which all are waiting to hear. "Pugna magna—victi sumus!"

Undoubtedly you have at times been perplexed by Latin word order. Here is an opportunity for you to learn to appreciate and respect Latin word order. What do you learn of Roman character from this brief announcement of the praetor? Roman pride dictated his words, which could not have been phrased in an order different from that which he used. Pretend that you are one of that expectant throng. This is how the words strike your consciousness: "Pugna (there was a battle)—magna (we put up a glorious fight)—victi sumus (but we were overpowered)." The words follow both a logical and a psychological order: logical, because the battle preceded the defeat; psychological, because the praetor fills all hearts with pride in noble Roman effort before letting them know of the humiliating defeat. What poor psychology it would have been for him to announce, "We were defeated, although we put up a great fight"!

Apropos of the psychological effect produced by Latin word order, there is a passage in a poem by Horace which is the last word as an argument for the importance of learning to grasp a Latin thought according to the Latin word order. Some day when you are studying Latin in college you will read the *Satires* of Horace. One of these poems recounts a highly amusing episode in which Horace was involved. One day, while he was strolling along the Via Sacra, minding his own business, completely absorbed in his own thoughts, a man whom he barely knew approached him. They exchange the customary civilities, and Horace attempts to pass on. The other, however, has obviously planned to engage the poet in conversation, and wastes no time in getting down to business. He plunges into a series of inconsequential remarks, each of which serves only to get him deeper into Horace's bad graces. The latter has little to say, however—at least, out loud. (He says *plenty* under his breath!) Meanwhile, he is racking his brains for an excuse to get rid of the nuisance. The latter pauses for a moment for breath, and Horace hastens to seize his opportunity. It is evident that he has not weighed his words carefully. They come tumbling out just as the thoughts occur to him. This is what he blurts out, trying—in all charity!—to induce his companion not to accompany him further in his walk:

. . . Quendam volo visere non tibi notum;
Trans Tiberim longe cubat is, prope Caesaris hortos.

(*Sat.* I, ix, 17-18)

At first glance, this might appear to be an arrangement of words necessitated by the meter of the verse. But no! Even poets were not allowed to take such outrageous liberties with the sense of balance which characterizes Latin word order. The explanation is rather that the very irregularity of the order of words serves to indicate Horace's exasperated and distraught frame of mind. He is at his wits' end. As an idea comes to him he adds it on, like this: "There's someone I want to go to see (quendam volo visere)—he's a total stranger to you (non tibi notum)—it's across the Tiber (trans Tiberim)—a long way off (longe)—and he's sick in bed (cubat is)—'way over near Caesar's Gardens (prope Caesaris hortos)." Can you imagine anyone persevering after being bombarded with that discharge of discouraging arguments? But the bore is slow to take the hint, and Horace goes on to tell us all the rest of the conversation which ensued, to the everlasting amusement of his readers and the immortalization of the nameless bore.

But those two lines of Latin clinch my point: they are so phrased that they intentionally add to the humor of the situation. In other words, ignore the Latin word order and you have missed the point; find fault with the Latin word order and your brow will be knit into furrows when your lips should be parted in a grin.

THE TEACHING OF THE SUBJUNCTIVE MOOD

By Marguerite Pohle
Bosse High School, Evansville, Indiana

THE SUBJUNCTIVE mood, the most difficult grammatical feature of the first two years of Latin, offers many pitfalls and trials to the Latin student. Some master it thoroughly; others learn the forms and acquire a vague idea of its usages; while still others fall by the wayside, entrammeled in the maze of forms and the intricate usages of those forms.

Because the subjunctive is so seldom used in English, it becomes a difficult part of his Latin studies for the pupil.

At the time the Latin pupil first encounters the subjunctive, he has probably never been known to use the subjunctive in English. Instead of "I wish I were in Florida this winter," he says, "I wish I was in Florida this winter." A contrary-to-fact idea he couches in these words: "If I was the captain, I'd stop him." A necessity, such as "Mother insisted that the dishes be washed," is avoided by substitution: "Mother said I had to wash the dishes." "Let him be called" would sound foreign to him. His friends do not use the subjunctive. The average parent doesn't use the subjunctive either. The teacher, then, is confronted with a construction which offers additional difficulty because the pupil not only has no familiarity with it, but does not even see any need of it.

However, in spite of these difficulties, the teaching of the subjunctive is not impossible. Indeed, it is a challenge to the teacher to present the subjunctive so that it can be understood, and to drill the pupil so that he obtains as great a mastery of the subjunctive as possible.

Obviously the first requirement is for the student to know the forms perfectly. The names of the tenses are not new, nor the stems, nor the personal endings; and the fact that there is no future or future perfect tense brings a sparkle to the pupil's eye. The following points about the present tense must be learned:

In the first conjugation, change the *a* of the present stem to *e;* e.g., *portare*, *porta-*, *portem.*

In the second conjugation, add *a* to the present stem; e.g., *videre*, *vide-*, *videam.*

In the third conjugation, change the *e* of the present stem to *a*; e.g., *mittere*, *mitte-*, *mittam.*

In the fourth conjugation, add *a* to the present stem; e.g., *audire*, *audi-*, *audiam.*

The first conjugation is the only one which has an *e*. The last three have *a*, though they do different things to get the *a*. The first and third conjugations are opposites: the *a* changes to *e* in the first conjugation, while in the third conjugation *e* changes to *a*. The second and fourth conjugations are similar. These points, if written from memory by the class and recited orally for several days, soon clarify the forms of the present tense of the subjunctive.

The imperfect tense offers little difficulty. It is equivalent to the present stem plus the tense-sign *re* plus the personal endings. For the pupil who takes but two years of Latin, the short cut, "present infinitive plus personal endings," certainly simplifies the tense a great deal, especially in irregular verbs; but the deponent verbs will call for some explanation.

In the perfect subjunctive active, the formula "perfect stem plus *eri* plus active personal endings" makes forms which must be compared with those of the future perfect indicative. If the entire tense is pronounced accurately by the pupils for several recitations, the long *i* in the second person singular and plural and the first person plural will readily be learned.

The perfect passive subjunctive offers no difficulties, for the combining of the participle with forms of *sum*, and the agreement of the participle with the subject in gender and number, have already been understood.

The pluperfect subjunctive, in the active with the perfect stem, tense sign *isse*, and active personal endings, and in the passive with the participial stem with its gender endings and *essem*, presents no difficulties.

When in Germany before the war, I was amazed to find the amount of drilling done in the schools. The teachers repeated and drilled on the work until I wondered that the pupils did not cry out in revolt. Here in the United States we seem more or less satisfied to assign the material one day, recite on it the next, then proceed full steam ahead regardless of the fact that not many in the class know much about what has been covered. The pupil, too, seems resentful of the fact that the material is repeated several times, even though he does not know the work, and he has little interest in the repeated matter. But the secret of mastery of forms is repetition. Evidently we must vary the repetition. Have whole tenses or synopses given orally and written in class. Put tenses of the subjunctive in Latin and in English in a frieze around the board, and have the pupils identify them. Write forms on slips of paper, give the slips to the pupils, and have them give the identification orally or in writing on the board. Have short tests. One of the easiest types of contest is to write "Girls" and "Boys" on the board. Ask questions on the subjunctive, of a girl. If she makes a mistake, draw a horizontal line under "Girls." Do the same for a boy. If no mistake is made, make no mark. The group with the fewest marks wins. Other ways can be used to divide the class—e.g., by rows, etc.

Once the forms have been learned, there is always some troubled member of the class who must have a meaning to soothe his anxiety. In case this problem comes up, use "may" for the present tense, "should" or "would" or "might" for the imperfect, "may have" for the perfect, and "should have" or "would have" or "might have" for the pluperfect. But it is better to emphasize the fact that the meaning of the subjunctive form depends on its use in the sentence.

Mastery of forms, however, is not all. The next step is the most difficult—the use of the forms. The most difficult use is that of the independent volitive, for it comes up without any warning—suddenly it is right there. Unless the student is alert, he will fail to recognize it. So be on guard for the volitive—the independent volitive. The purpose clause, the result clause, the substantive volitive, the indirect question, and causal and temporal clauses, are all polite—they must be introduced. Be sure, then, to know the proper way to introduce them—e.g., by *ut*, *ne*, *ut non*, etc.

As the clauses are learned, list them on the side board, with the word that introduces them. Every day review the clauses. Give examples in English, and translate them into Latin. Put sentences on the board with subjunctive clauses to be translated into Latin or English, and send pupils to the board to translate them. Have pupils write their own sentences and translate them into Latin. Sentences can be written on slips of paper and passed out to the pupils to be translated orally or at the board. Vary the procedure, but *drill.* Emphasize the point that one never uses the subjunctive without a reason. Always be polite, and, except for the independent volitive or potential, introduce the subjunctive properly.

The English sentences should be associated with everyday experiences. For example, "I went down town to see a show," as an example of a purpose clause, means something: it applies to an ordinary experience. Sentences which tie in with student experiences are always effective. Examples are:

"I think I shall tell you about the game, since you did not go to see it. Do you know who won? There were so many who came to the game that we did not get good seats. Although I decided not to yell, I did not remember. Yelling is difficult for me because my voice is not strong. I know that everyone who was near me yelled very loudly. I did not need to persuade my friend to stop yelling when the game was going against us. I'll tell you what we did when we had stopped yelling. 'Let us jump and wave our hands,' I said. It was not difficult to do. We were going to go

home before the game was finished, but finally decided to wait to see how badly we would lose. I do not see why the boys could not have played better when they had practiced so much, but my friend said they were too tired. It is necessary to say only that we lost, not how much we lost. I like winning, not losing."

Any daily happening at school or in the city offers material for this kind of paragraph. Here is another:

"I am going to see the parade. Although school will be dismissed early, not all will go to the parade. Let us leave at once. I do not know where we shall find a good place to see the parade. But I believe that if we hurry we shall find a place. The parade will bring it about that we shall see clearly what our state has done in one hundred years. Mother commanded me to wait until the parade has been finished. Daddy will come by Fourth Street to get me."

The subjunctive can be fun to teach, and it can be brought to the level of the pupil's understanding, so that he can grasp and master it.

CLASSICAL TEXTS—A REPORT

By Alston H. Chase
Phillips Academy, Andover, Massachusetts

(Editor's Note: This is a report of the Committee on Classical Texts, of the American Classical League, of which committee Dr. Chase is chairman. Readers who are interested in particular books, and would purchase them if they could be reprinted, are urged to write to publishers to that effect.)

THE COMMITTEE on Classical Texts of the American Classical League has not been active as a body during the past year. However, in November the Chairman spoke before the Classical Association of the Atlantic States in Atlantic City, and, in preparation for the speech, made a new survey of the field. The results of this survey are briefly summarized below.

The Teubner Press is again at work, and the English publishers promise up to 90% of their pre-war output. For this information I am indebted to Professor Warren E. Blake of the American Philological Association, and I give it on his authority. From the Oxford Press I have had no reply to my letter of inquiry. The Cambridge Press sent a detailed reply which shows that they are reprinting six or seven of their old texts, which have been out of stock. Among these are Shuckburgh's *Oedipus Tyrannus* and *Antigone*, and Davies' edition of the *First, Second, and Third Philippics* of Demosthenes. They seem to indicate that they are also reprinting Hadley's *Hecuba* and *Hippolytus*.

Ginn and Company will keep in print the following: Dyer's *Apology and Crito;* Goodwin and Gulick's *Greek Grammar;* White's *First Greek Book;* Merrill's *Catullus;* Abbott's *Selected Letters of Cicero;* Smith and Greenough's *Odes and Epodes* of Horace; Wright's *Juvenal;* Allen's *Annals of Tacitus, I-VI;* Greenough, Kittredge, and Jenkins' *Aeneid;* White's Latin-English and English-Latin Lexicons; Allen and Greenough's *New Latin Grammar;* and Harrington and Scott's *Selections from Latin Prose and Poetry*. They also have available the Goodwin-White *Anabasis*. This and the Kelsey edition, the only ones now available, are far from satisfactory, because of their references to grammars long out of print.

Macmillan, which represents the Cambridge Press, announces reprints of the *Oedipus Tyrannus*, *Antigone*, *Hippolytus*, *Cyclops*, *Pro Milone*, and *De Officiis*, all presumably identical with the English editions. The same publisher also announces a London reprint of the first six books of the *Aeneid* in Page's edition, and the publication of Poyser's edition of Cicero's *De Republica*.

Oxford, I have learned, now has Merry's edition of the *Acharnians*, *Birds*, *Clouds*, and *Frogs*, which is good news indeed.

Robinson's histories of Greece and Rome seem lost forever. Duff's *Literary Histories of Rome* would also be gone, were it not that a committee of the American Philological Association has been formed with express instructions to take measures for their reprinting.

If I may add a personal note, the Harvard Press has decided not to print the voluminous *Greek Reader* which Dr. Henry Phillips, Jr., and I prepared at their request, and thus far we have found no one willing to undertake it.

The overall picture is somewhat brighter than it seemed a year ago, but we must still keep everlastingly after the publishers if we are not to be deprived of the tools of our profession.

A GREEK SCHOLARSHIP

Amherst College announces a freshman scholarship of $550, to be awarded on the basis of a competitive examination to be held on March 6 in each school in which there is a candidate for the scholarship. The examination, two hours in length, is open to boys in their second or third year of Greek in a secondary school. The winner of the scholarship will be required to take one of the regular courses in the Department of Greek during his freshman year. The holder of the scholarship will be known as the Harry de Forest Smith Scholar, a title which he may retain so long as he pursues the study of Greek and is scholastically eligible for a full scholarship. The scholarship is held during the year 1949-50 by Donald Weiss, who prepared for college at the Boston Latin School, under Dr. William H. Marnell.

Please address Professor John A. Moore, Department of Classics, Amherst College, Amherst, Massachusetts, for further details.

GENERAL EDUCATION, ENGLISH, AND FOREIGN LANGUAGES

By A. M. Withers
Concord College, Athens, West Virginia

THE "general education" pendulum has swung away from the foreign languages. One day it will swing back. Indeed, why it has not already made its turn it is difficult to see, in view of the determined efforts of the peoples of the western world to get together.

If, in spite of bandwagons, I urge foreign languages as a necessary feature of general education, it is not that I believe efforts like mine will directly promote widespread recognition of this truth. That desideratum will follow, if it does follow, from an arousing of the consciences of teachers of English, who now for a good many years have selfishly failed to take their proper stand in warning against neglect of foreign languages in the schools, and who have, largely in consequence of this delinquency, found that with almost every shake-up in curricula they have lost something of value to themselves. They have stood by idly and indifferently as excessive changes gradually whittled away the many-sided linguistic base that true general education must have. They have given both origin and consent to the reigning educational theory that foreign language is outside the English purview.

The *New York Times* for February 20, 1949, contained a news item headed "Death Blows Seen for English Study." It related to the annual meeting of the School and College Conference for English Study at the Princeton Club in New York City. A speaker was of the opinion that the study of English, and especially

of English literature, now stands "about where Latin stood in 1920"—that is, on the brink of a swift decline. The news report did not say whether the 150 teachers assembled believed that the wholesale disappearance of Latin from the schools was one of the primary causes for the present gloomy prospects for English. Most probably they did; but also most probably, according to their custom, they carefully refrained from calling attention to the fact.

We might say a word here about the "general language" courses which English obediently allowed its Professional Education mentors to insert in the place of Latin and other foreign-language study. These courses involve mainly attention to English-word derivation, and study of synonyms, which, in the absence of personal acquaintance with foreign languages, are like descriptions of societies without reference to history, climate, geography, or special conditions that make them what they are. The courses are administered, often poorly, through lack of foreign-language knowledge, by teachers of English eager for prestige and numbers.

If, as most of the professional educators seem to believe, students absorb not only a part of what they have casually met, but practically all of it, the "general" courses would indeed be the answer to every sincere language instructor's prayer. But the assumption of quick and enduring mental absorption in this case being false, there is the greatest danger in the arrogant tendency of English and Education departments to accept the "general language" course, far removed from madding Latin, as complete and economic substitution for all direct foreign-language study.

Indeed, and having in mind other fields as well as English and foreign languages, one begins to wonder whether, language being allowed to pine away and die, there is any virtue in the whole general education idea, interpreted so variously in our land. Are the educational fundamentals promoted wisely by the all-comprehending surveys? This observer at least does not think so, but rather that the student is better off intelligently *specializing*. In so doing he is, if we may assume that his teacher is not petrified into insensibility to what goes on around him, also *generalizing* to the best advantage. Who can study a literary period, or a literary exemplar, intensely, without a searching gaze upon other countries and other times? Who can advance in chemistry without casting his eyes upon mathematics, biology, physics? And meanwhile one is absorbing literature or chemistry in a profound way that really influences his life and thinking, even if he does not become a writer or a professional scientist.

"General Education," as represented by the vintage of 1950, is general, to be sure—in many places extravagantly so—but if it doesn't "look alive," it will surely lose the name of education. Most students are not supermen, intellectually, and the law of "qui trop embrasse mal étreint" applies to the rank and file of them. Teachers, in the warm fervor for spreading all knowledge, administer plenty of skin-lotions, as Dorothy Thompson once remarked in these columns (THE CLASSICAL OUTLOOK XXII, April, 1945, 65-66), but not the one sure "blood" specific, adequate language. Both students and teachers often are unmindful of the extent of Mother Nature's distrust of superficiality.

If the student sees honestly to the elements of language, mathematics, history, the other educational good things will be added to him in consonance with his tastes, talents, ambitions, and sense of personal responsibility. He has to rely on such qualities in any event, regardless of whether or not brains have been racked to devise fool-proof systems for everybody.

And the foreign languages must have a place in the general background, as well as in the sunlight of the forefront, however lukewarm the attitude toward them on the part of their natural allies, the departments of English.

ROME PRIZE FELLOWSHIPS

The American Academy in Rome offers a limited number of fellowships for mature scholars capable of doing independent work in classical studies and the history of art. Fellowships will be awarded on evidence of ability and achievement, and are open to citizens of the United States for one year beginning October 1, 1950, with a possibility of renewal. Research fellowships carry a stipend of $2500 a year and residence at the Academy. All other fellowships carry a stipend of $1250 a year, transportation from New York to Rome and return, studio space, residence at the Academy, and an additional travel allowance. Further details may be obtained from Miss Mary T. Williams, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

ROMAN SOBRIETY IN THE COMEDIES

By ARTHUR PATCH MCKINLAY
The University of California at Los Angeles

ABOUT THE time that the Carthaginians and Hannibal were throwing a monkey wrench into the Roman machine, the Greek comedy came along to complicate the situation. To be sure, Roman comedy is essentially Greek, and largely a picture of what went on in Athens. But there is Aristotle's dictum (*Politics* vii, 15, 1336 b) that children should not be allowed to witness the comedies. If Aristotle is right in worrying about what the comedies will do to children, we may suspect that older theater-goers also will react to what they see and hear. The place of comedy in helping to appraise drinking conditions is threefold: First, may we go to comedy for a picture of what goes on in drinking circles? Second, do we see any tendency for comedies to condition their audiences into taking up practices shown on the stage? Third, in their writing of comedies do the authors take into account what they think may appeal to their audiences?

A brief review of the wine element in Plautus and Terence will supply evidence for drawing deductions. Several plays, for instance, have for a setting a case of seduction with the offending male throwing the blame on the wine he had drunk (*Aulularia* 36; 745-751; *Cistellaria* 156-9; *Adelphoe* 470). Characters show that they are under the influence of wine. A lady in the *Cistellaria* (667) talks as if she had been drinking; one may infer from the phraseology that women were often in such a state. In the *Curculio* (359-360) a drinker drains a big bumper and goes fast to sleep; in the same play (415) a character goes to bed drunk. Tipsy banqueters appear in public with garlands on their heads (*Menaechmi* 629-635). A young man is introduced as stuttering from drinking (*Mostellaria* 319; 331-2); a jug full of neat wine is held as accounting for psychological lapses (*Amphitryo* 428-432), or queer conduct in a drinker (*Ibid.* 573-5). Characters plan to palm themselves off as drunk (*Ibid.* 999), showing that similar situations exist in real life. Sosia transfers earthly conduct to the realm of Olympus when he wonders if Nocturnus has not gone to bed in his liquor (*Ibid.* 272), and if Old Sol isn't asleep dead drunk (*Ibid.* 282), having drunk his health (*Ibid.* 283) a bit too much at a dinner. A benedict was half drunk the night

of the wedding (*Hecyra* 139). In the *Adelphoe* (62) a young man runs true to form in resorting to dinner parties; he is debauched (97); he has more drinking parties (102, 117); unexplained absences are ascribed to drinking parties (33).

Women hold their own as drinkers. A music girl in the *Aulularia* (558-9) "could all by herself drink Priene dry —if it ran wine." Loose women doted on wine (*Pseudolus* 221). An enforced abstinence from wine for twenty days was put into a contract to assure a girl's faithful adherence to the compact (*Asinaria* 801-2). A midwife in the *Andria* is a drunken creature (229); she has pot companions (232). A nurse might neglect her charge for her devotion to Bacchus (*Hecyra* 769). Maids were under suspicion of drinking (*Eunuchus* 703).

There appear elaborate descriptions of wine parties well along in the drinking. Thus in the *Asinaria* (876-880) a wife catches her supposedly model husband carousing with a garland on his head and a girl in his arms. In the *Pseudolus* (1246 *ad finem*) is an account of a gay party: a tipsy slave goes on for several pages telling how he has been drinking with girls and wine *ad libitum*. The *Persa* ends up (763-776; 788) with a bout, including girls, etc. In the *Mostellaria* (959-960) the bout goes on for three days. In another play (*Menaechmi* 175) one of the Menaechmi orders a dinner at which the guests will "drink, drink" (not "eat, eat") until the morning star appears. The *Bacchides* closes (1189-1191) with a drinking scene. In the *Eunuchus* (729) a tipsy slave enters, and again in the *Adelphoe* another slave comes in tipsy (763-786), shows that he has been drinking (774), wants to sleep off his drink (786). In the *Self-Tormentor* (455-464) a young man's mistress with her train at one dinner drank enough to make the donor frantic. Young sparks plan a club dinner (*Eunuchus* 539-541).

The seductiveness of the drinking setting is played up in Plautus especially. A girl in arms amid the cups intrigues the drinker, young or old *Pseudolus* 947-8; 1241 *ad finem; Asinaria* 876-880). The *Poenulus* (695-9; 835) pictures a nice nook and a nice lady with plenty to drink. In the *Mercator* (1017-1024) is a mock proposal to stamp the approval of the law on youthful indiscretions. Menaechmus will pass the time drinking (*Menaechmi* 214) while the dinner is preparing. Bacchis would entice her prospective lover by promising him a kiss—after he had had a drink of wine (*Bacchides* 49). The quarry fears (*Ibid.* 70) such blandishments will turn his helmet into a bowl and acknowledges (*Ibid.* 88) that wine, women, and night hours make an intriguing combination. Young men are eager to drink and wench (*Poenulus* 661). In the *Asinaria* (771-3) the terms of a pandering contract show that the lover and his mistress will be drinking together. Kissing and drinking are concomitants (*Pseudolus* 947-8; *Bacchides* 49). Sons are justified in their loose-living when they find their fathers rivaling or abetting them in their waywardness. Thus the *Stichus* has a plot in which young and old are rivals for concubines with dinners as accessory (649 *ad finem*). In the *Asinaria* (851; 867) a man and his son connive at such ways. In the *Mostellaria* (1160-5) the father is inclined to overlook his son's fast life. The *Mercator* (*passim*) presents the motif of father and son competing with each other in fast living, and ends with the proposal to legalize such ways on the part of the young (1017-1024).

As one witnesses this picture of the social pabulum that was fed to the Roman populace by Plautus and to a lesser degree by Terence one can see why Aristotle should take the role of prophet in his forecast of social denouements, unless we are ready to side with those who reject the evidence from the comedies as they must if they are to express such judgments as "in the eyes of the temperate Greeks" (T. D. Seymour, *Homer's Iliad*, Books i-iii, Boston, Ginn, 1887, in a note on *Iliad* i, 225). A typical rejection of the principle maintained by Aristotle is Gulick's "exaggeration of the comic poets" (*Modern Traits in Old Greek Life*, New York, Longmans Green, 1927, 42) and Todd's "correct the realism of the comedies" (*Xenophon, Symposium and Apology*, New York, Putnam, 1922, 179).

But there are authorities, ancient and modern, who use the comedies as evidence of social conditions. Among the former is Cicero (*De Amicitia* xxvi, 98; cf. also *De Legibus* ii, 14, 36), who equates the braggart soldier of comedy and real life, the Plautine tradition (*Menaechmi* 7-12, bracketed by Goetz and Schoell) that sees Athens portrayed in comic scenes. Plautus himself moralizes on the educative effect of comedy (*Captivi* 1029-1036). Tacitus (*Germania* 19; cf. Gudeman in a note on *loc. cit.*) and Propertius (ii, 19, 9) remark on the tendency of women to be corrupted by the shows. Seneca (*Epistles* 7, 2) and Ovid (*Ars Amatoria* i, 89-134) note the damaging effect of the spectacles.

Greek writers too see reflection of social conditions in the comedies. Athenaeus (i, 17), Antiphanes (Athenaeus xiii, 555 a), and Diogenes Laertius (vii, 27) own that a scene on the stage may be a picture of the writer's times. Modern scholars also make use of comedies in their studies. Such phrases appear: "As is abundantly evident from Roman comedy" (J. C. Rolfe, *Satires and Epistles of Horace*, Boston, Allyn and Bacon, 1936, 203) or "as we see abundantly from the comic writers" (W. A. Becker, *Charicles*, translated from the German by F. Metcalfe, London, Parker and Son, 1884, 338). Professor Norwood (*Plautus and Terence*, New York, Longmans Green, 1932, 38, 67 *bis*) repeatedly judges the audience by the plays it found acceptable. Professor Post ("Aristotle and Menander," *Transactions and Proceedings of the American Philological Association* LXIX, 1935, 43) finds the background of ordinary life in the New Comedy. Professor Kany (*Life and Manners in Madrid*, University of California Press, 1932, xi, xii, xii-xiii) uses the playlets of de la Cruz as source material for a book on Spanish life and manners. T. Mommsen (*History of Rome*, translated by W. P. Dickson, Scribner's, 1887, II, 508-9; 524-5; cf. also *idem, Römische Geschichte*, ed. 6, Berlin, 1874, I, 890; 903) comes out strongly for the eventual equation of stage and real life.

BOOK NOTES

The Humanities for Our Time. By Walter R. Agard and Others. With an Introduction by L. R. Lind. Lawrence, Kansas: The University of Kansas Press, 1949. Pp. 159. $2.00.

In this neat little red volume the University of Kansas presents six of the lectures in its rather imposing series of "Lectures in the Humanities," delivered from 1947 to 1949 by outstanding scholars and writers from all parts of the country.

Of the six papers, two are of particular interest to the classicist—"Three Themes in Classical Literature," by Walter R. Agard, president of the American Classical League; and "The Classics and Survival Values," by William Hardy Alexander, past president of the American Philological Association.

The "three themes" stressed in Pro-

fessor Agard's essay are (1) the danger of *hybris*, or arrogant pride, and the necessity of avoiding it; (2) the value of *sophrosyne*, intellectual self-control; and (3) the importance of freedom, as the greatest of all human values, when reconciled with community responsibility and predetermined fate. Each of these, it is pointed out, has enormously significant implications for our time. The "something that was lacking" in the Greeks was the idea of international cooperation, which they never worked out beyond an elementary stage. "A world political organization of free states was never even visualized by them" (p. 23). Professor Agard expresses the hope that we may learn a lesson in this instance from a Greek failure.

Professor Alexander's essay presents the historical explanation for the traditional popularity of the classics in education up to about seventy years ago; the reasons for the decline of that popularity; various justifications which have been put forth for the retention of the classics in modern education; and the great value of the classics now as giving us an escape from the practical, as "a coign of vantage from which to view with clear eye the mores and the alleged ideals of our current civilization" (p. 138).

Other essays in the volume are by professors of the Romance languages and English, journalists and administrators. There are biographical notes, an introduction by L. R. Lind, and an adequate index.

The volume is most heartily recommended to the thoughtful American reader.

—L.B.L.

MATERIALS

The November, 1949, issue of *The Latin Leaflet*, issued by the Department of Classical Languages of the University of Texas, in conjunction with the Texas Classical Association, contains news items, statistics, personal notes, etc. The feature article is "Can the Humanities Save Us?", a paper read before the Classical Section of the Texas State Teachers' Association by Professor Henry Trantham, of Baylor University. Copies of the *Leaflet* may be obtained at 10¢ each, from University Publications, University of Texas, Austin.

The October, 1949, issue of the *Bulletin* of the Pennsylvania State Association of Classical Teachers contains brief and pointed notes, news items, teaching suggestions, lists of materials, and a book review. Subscription to the *Bulletin* is one dollar a year. The Treasurer is Mr. William A. Hurwitz, 3701 Wayne Ave., Philadelphia 44, Pa.

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W. L. Carr, Director

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